

LARRY VIE'S MONSTERS and HEROES



FIRST ISSUE

35¢

THE HISTORY OF
FRANKENSTEIN

FILMLAND'S
SON OF
TARZAN

TV'S COSTUMED
HEROES





ELCOME TO THE LAND OF LEGEND,
WHERE ALL THINGS ARE POSSIBLE
WHEN SEEN THROUGH THE EYES OF YOUTH."



Quote from Alex Horne
"Thief of Bagdad"

Photo from Republic's
"Captain Marvel"



MONSTERS *and* HEROES

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THE MAGAZINE OF PICTORIAL IMAGINATION

ISSUE NUMBER 1

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OLD AND NEW

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OF IMAGINATION

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editorial



Welcome to the first issue of our new magazine!

We are pleased with the opportunity to bring you MONSTERS and HEROES because, unlike the other magazines on which we have worked, we finally have a publication which can cover the ENTIRE range of imagination. Our schedule includes such topics as Mythology, Edgar Rice Burroughs, Movie Serials, Comic Books, Classic Terror and Fantasy Films, and Adventure Serials of Radio and TV.

We hope MONSTERS and HEROES will indeed become your magic carpet to many hours of present and future enjoyment.

Section One

MONSTERS



BAT-MEN OF DARKEST AFRICA



he motion picture serial has often been described as the most exciting story-telling medium ever conceived. And the studio that film historians consider as possibly the best in the production values of these chapter plays is Republic.

The first, and in some respects most interesting, of the Republic serials was originally released under the title "Darkest Africa".



It was later re-released as "King of the Jungle Land", while some excerpts from it have been put together to form a feature-length picture titled "Bat Men of Africa", that is sometimes shown on TV. Movie scenes from the feature-length version are also now available for purchase in local camera and film stores.

This historic sound serial featured a variety of weird creatures to menace its heroes, including gorillas and giant prehistoric reptiles. The star of the picture



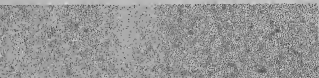




was the famous wild animal trainer Clyde Beatty. His jungle-boy companion was portrayed by Manuel King, in a counter-part of the type of role played by Johnny Sheffield in the Tarzan series (as shown in the last article in this issue).

This serial, however, will probably best be remembered for its introduction of one of movie-dom's most incredible and intriguing hidden civilizations—the weird land of flying men.

The skillful use of real animals in this production, combined with special effects experiments that were to lead later to such films as "Captain Marvel" and "King of the Rocketmen", made this one of the all-time serial classics.





The Controversy of FRANKENSTEIN



The Frankenstein monster is one of the most familiar—and popular—figures of our literary and motion picture heritage. By name, the theme has been used in almost twenty films, has been adapted to radio, at least three times to television, as a serious story, and has been featured in at least nine comic book adaptations bearing the Frankenstein title. Is this good or bad? Is the concept of the Frankenstein monster part of that stimulus to imagination so important to a well-rounded individual, or an unfortunate menace to the impressionable minds of youth?

Before delving into this problem, let us quickly survey the forms in which The Monster has appeared to date....

THE NOVEL: The book "Frankenstein" was written by Mary Shelley (wife of the famous poet), in 1816, at the age of eighteen. It described, against a background of magnificent scenic grandeur, a tale of an artificially created being wrecking havoc in revenge for his rejection by humanity. The being, although brutal and ugly, is basically a sympathetic creature, tormented by the environment in which he has been placed. At the end of the novel, he has been pursued by his creator, Victor Frankenstein, into a distant region of ice and snow, where Victor dies on board a ship; and the monster, in remorse, casts himself adrift on an ice flow, to be "borne away by the waves, and lost in the darkness and distance".

THE STAGE: Adapted for stage presentation, the scope of the story was narrowed for easier presentation. Most of the major events being described through conversation rather than action, and taking place in a relatively short period of time and limited environment. Oddly, the names of Victor and his best friend, Henry, were exchanged in the best known of the many stage adaptations, which was also written by a woman.

FILM & RADIO: An early motion picture, by Thomas Edison, retained only a vague semblance of the original story. Far closer, oddly, were the film adaptations of an artificial man called The Golem.

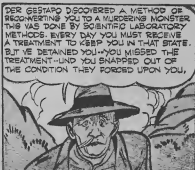
When Universal Pictures filmed the story for the first time with sound, it was the stage play rather than the book from which they took their material. Although working with an extremely limited budget, this production was tempered with one extremely important factor—talent. Set production and make-up alike fell into the realm of true art.

Brought once again to popular attention, through the motion picture, the novel was now adapted, during the thirties, into a thirteen episode radio serial, with Gustav Holtz's "The Planets" as background music, and a voice for Victor which sounded more like an elderly German Bergmeister than the Swiss scholar of the book. The serial was a weird conglomeration of book and movie events, which might have thrilled the audiences of the thirties who listened to its initial broadcast, but remains singularly dull for those listening to the recordings of it today.

Universal Pictures apparently knew a good thing when they had it, and did everything they could think of to keep it going, much to the delight of children of all ages. We needn't go into those sequels here, as everyone reading this article must certainly have seen at least some of them at one time or another.

THE COMIC BOOKS: What most readers will NOT have seen, probably, is the first comic book adaptation of the Universal series. This appeared in the first issue of Movie Comics, published by National Publications about 1949, and employed a combination of photos and artwork to tell the story, in comic book format. The next appearance of the monster in comic books was a monthly series in Prize Comics, by Dick Briefer.

LARRY
VIE



Side by side with humorous features and costumed heroes, Briefer's intriguing version placed the story of the monster into modern times. After several issues of the man-made creature causing panic and destruction within New York City, the plot had Dr. Frankenstein rescue an injured boy who had been trapped within a car which the monster had overturned; and as the boy grew to maturity, he helped the good doctor to stem the tide of the being's destruction. Becoming a costumed hero known as Bulldog Denny, he was able to thwart the monster at many turns, but was never able to subdue him. Finally, many issues later, the monster was overthrown by the police, and another professor converted his deranged mind to normal intelligence. The ex-monster became a useful and conscientious individual, and was given the same name as his creator—Frankenstein. It was wartime, and Frankenstein's mighty strength was utilized in defense work. But German spies captured him and transported him to Germany, where, under drugs, he was once more made into a monster—the terror of the anti-axis underground. But eventually there came a time when the German scientists failed to inject the drugs in time, and the "monster" once again reverted to the side of the allies. He then returned to the U.S. to live out his life in peace and seclusion.

After the war, the artist of the original feature, Dick Briefer, began a new and humorous series, in both Frankenstein and Prize Comics. This series had a new and humorous beginning, and portrayed the "monster" as a very kind and lovable head of a household of other "monsters"—EX-TREMELY similar to today's Munsters series. This comic book series was for very young children (although many adults also followed it faithfully).

Following this, came two more regular comic-book series—one in Adventures Into The Unknown, and a second version of Frankenstein Comics (again serious) by Briefer. Classics Illustrated and EC also featured adaptations of the Frankenstein story; while Dell has released one single-issue adaptation, and a current series bearing the title—both of exceptionally poor quality.

TELEVISION The failure of two of the three primary television adaptations of Frankenstein (Tales of Tomorrow; Matinee Theater; Tales of Frankenstein) lies primarily in the fact that the Universal film series planted a very firm mental image of the monster into the minds of almost everyone; and a being which does not fit into this image just is NOT Frankenstein. When Tales of Tomorrow announced their upcoming Frankenstein production, with Lon Chaney Jr., in the fifties, school children talked of almost nothing else for the next week. When the production was finally aired, with a bald-headed Chaney waving his arms for several minutes, the entire audience was disappointed, and many of them just laughed.

HAMMER: Of the numerous other film adaptations of the theme, most of them—Frankenstein's Daughter, Teenage Frankenstein—can be ignored. Hammer Productions, however, cannot. This company, with four Frankenstein releases to its discredit, held every potential—color, cinemascope, excellent cast, good photography—to far surpass even the best of the Universals. Instead, they accented blood and sex for quick sales, using make-up rivaled only by Teenage Frankenstein in ineptness, and ignored the original novel completely to utilize scripts hardly worthy of the cheapest black and white productions. Saved, superficially, by excellent camerawork and superb

acting, the Hammer works, unfortunately, have contributed nothing to the Frankenstein legend, and pale in embarrassment before the still-brilliant make-up of the 1932 Karloff, as created by Jack Pierce. Much to the delight of the children of the 1930s and '40s, as well as the children of today, these early Universals are still shown today (although heavily cut) on television. Many parents eagerly await these showings so that they can introduce their sons and daughters to the scenes which they themselves saw as children. Others, however, conscientiously shield their offspring from such pictures for fear they will damage their mental stability. Who is right?

"I will not allow my children to see the original Frankenstein movie until they are at least twenty years old", said a friend of ours several years ago. "I remember seeing it when it first came out, and although I myself enjoyed being frightened by it, I don't think it's really good for young children to see such things."

Two evenings later, his seven-year old son returned from a weekend with his grandparents, and happened to mention some of the things he had seen on television. "They had a real wild movie you should have seen, Dad," he said. "...All about this guy who puts a funny looking man together out of dead bodies, and it gets away and stomps all over the place, acting silly and scaring people. It was a panic! I told my friend Billy about it, and you know what? he has a scrapbook with all sorts of pictures from that movie that he cut out of magazines."

On the other hand, one psychologist reports of a ten year old child crying hysterically after viewing a monster movie on television. The parents complained to the station, and explained to their doctor, who was immediately summoned, that their young daughter had been completely normal before this one television program had ruined all of their efforts in keeping her protected from such horrors. The doctor, however, instead of agreeing with the parents that the movie should not have been shown, explained that it was perhaps the most fortunate thing that could have happened at that particular time. When the girl's play-mates were questioned, it was discovered that many of them had also seen the movie, and thought it somewhat dull, and, in places, actually humorous. The ten year old girl, then, was NOT normal. Her reactions were not as much a reaction to a movie as a fortunate and timely symptom of over-protection. Because this fault on the part of her parents was brought to light in time, it required only mild guidance to adjust her to reality. Had this over-protection continued for additional years, it might have been too late, and ANY sudden appearance of real life violence (which all well-rounded people are able to cope with intelligently) might have damaged her stability beyond help.

Our friend who had wanted to prevent his son from viewing Frankenstein films suddenly recalled one of his own greatest feelings of inadequacy—the fact that when his adult companions begin reminiscing favorite aspects of their earlier years he constantly finds himself "left out" because the conversation inevitably turns to the topic of early comic book heroes, and his own parents had deprived him of seeing these because of their belief that they were "mind-warping". In so doing, they had unwittingly set him apart from everyone else his age; and he, in turn, had almost done the same to his own son.

There are aspects of violence and horror, of course, not only in Frankenstein, but also Jack and the Beanstalk, David and Goliath, and Dick Tracy. These, along with the concepts of Aladdin, Popeye, Donald Duck, and Superman are all but a part of the realm of wonder which exercises the imagination of all young minds. Perhaps the youngster who today favors the tales of Frankenstein over Superman will tomorrow pursue the original goal of Victor Frankenstein and indeed find the secret of immunity from disease. Perhaps the youngster who today favors the stories of Superman will tomorrow be among the first to undertake the journey to the lesser gravity of Mars. Perhaps those who enjoy both will merely be parents who pass on, to their own children, the same wonders and excitement upon which they themselves once thrived. Chills, suspense, humor, and action—they are all a part of life's balance, and the essence of healthy existence.





Hi, There! MY NAME IS LARRY IVIE. PERHAPS YOU'RE WONDERING WHAT I'M DOING IN THIS ISOLATED JUNGLE---? NO? WELL, I'M IN SEARCH OF NEW STORIES FOR THIS MAGAZINE. MANY WEIRD THINGS HAPPEN IN PLACES SUCH AS THIS. TAKE THOSE EXPLORERS BACK THERE, FOR INSTANCE....

...PROBABLY NOTHING *WILL* HAPPEN, SO I WON'T BOTHER TO STICK AROUND.... BUT IT VERY WELL *COULD*—FOR, AFTER ALL, THEY ARE STANDING IN FRONT OF WHAT THE NATIVES CALL THE

TEMPLE OF EVIL

YOU'RE RIGHT, JOHN! THERE DOESN'T SEEM TO BE ANY WAY TO OPEN THE ENTRANCE. I'VE NEVER SEEN ANYTHING LIKE IT. THE DOOR AND EVERYTHING ELSE IS MADE OF A COMPLETELY UNFAMILIAR SUBSTANCE.

EVEN MORE INCREDIBLE IS THE FACT THAT WHOEVER BUILT IT WAS ABLE TO CART SO MUCH MATERIAL THROUGH SO MANY MILES OF ALMOST IMPENETRABLE JUNGLE.



AND DECIPHERING THESE DESIGNS COULD TAKE YEARS—THAT IS IF THEY EVEN DO MAKE ANY SENSE.



THEY DON'T SEEM TO FORM AN ALPHABET, OR RECOGNIZABLE HIEROGLYPHICS, OR FOLLOW ANY OF THE TRADITIONAL PATTERNS OF DESIGN USED BY THE NATIVES OF THIS VICINITY. ~~~YET THEY'VE BEEN METICULOUSLY SCULPTURED AROUND THE ENTIRE ENTRANCE-WAY.



DO YOU SUPPOSE IT COULD HAVE BEEN BUILT BEFORE THE JUNGLE BECAME SO DENSE?

THAT IS VERY POSSIBLE. THE GROUND AREA FOR, QUITE A DISTANCE ON ALL SIDES OF IT IS OF ANOTHER UNKNOWN SUBSTANCE WHICH COULD HAVE PREVENTED THE JUNGLE GROWTH FROM APPROACHING CLOSE ENOUGH TO COVER IT.



IF IT IS OF ANY CONSIDERABLE AGE, THAT IS THE ONLY THING WHICH COULD HAVE PREVENTED IT FROM BEING COMPLETELY OBSCURED BY NOW.



WELL, PROF--WHAT IS YOUR SCHOLARLY OPINION OF THE THING?

FROM ALL INDICATIONS, I WOULD SAY IT UNDOUBTEDLY IS--OR WAS--A NATIVE RELIGIOUS SHRINE. I AM MORE INCLINED, HOWEVER, TO FEEL IT IS NOT ONLY A RECENT SHRINE, BUT A VERY WELL KEPT ONE.



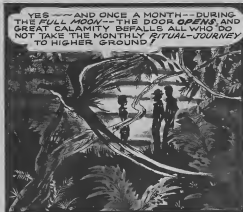
NOTICE HOW THE FOLIAGE POSSESSES INDICATIONS OF BEING BROKEN ON ALL SIDES--AND RECENTLY! I THINK IT MUST HAVE BEEN NATIVES RATHER THAN THE UNUSUAL FOUNDATION WHICH HAS KEPT THE JUNGLE FROM ENCREACHING.



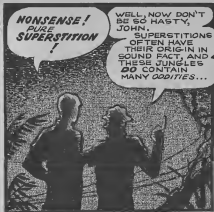
DO YOU SUPPOSE THIS COULD POSSIBLY BE THE LEGENDARY TEMPLE OF EVIL?

YOU MEAN THE NATIVE SUPERSTITION ABOUT A JUNGLE DWELLING WHICH HOUSES EVIL DEMONS?



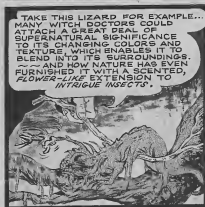


YES--AND ONCE A MONTH--DURING THE FULL MOON--THE DOOR OPENS AND GREAT CALAMITY BEFALLS ALL WHO DO NOT TAKE THE MONTHLY RITUAL-JOURNEY TO HIGHER GROUND!

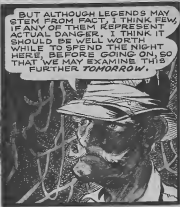


**NONSENSE!
PURE
SUPERSTITION!**

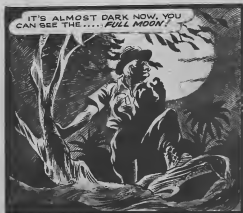
WELL, NOW DON'T BE SO HASTY, JOHN. SUPERSTITIONS OFTEN HAVE THEIR ORIGIN IN SOUND FACT, AND THESE JUNGLES DO CONTAIN MANY ODDITIES...



TAKE THIS LIZARD FOR EXAMPLE... MANY WITCH DOCTORS COULD ATTACH A GREAT DEAL OF SUPERNATURAL SIGNIFICANCE TO ITS CHANGING COLORS AND TEXTURE, WHICH ENABLES IT TO BLEND INTO ITS SURROUNDINGS. --AND HOW NATURE HAS EVEN FURNISHED IT WITH A SCENTED, FLOWER-LIKE EXTENSION TO INTRIGUE INSECTS.



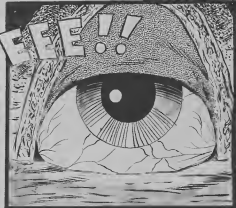
BUT ALTHOUGH LEGENDS MAY STEM FROM FACT, I THINK FEW, IF ANY OF THEM REPRESENT ACTUAL DANGER. I THINK IT SHOULD BE WELL WORTH WHILE TO SPEND THE NIGHT HERE, BEFORE GOING ON, SO THAT WE MAY EXAMINE THIS FURTHER TOMORROW.



IT'S ALMOST DARK NOW, YOU CAN SEE THE FULL MOON!



JOHN--LOOK! THE DOOR TO THE SHRINE... IT...IT'S OPENING!



FUNNY, THE NOISES YOU HEAR
IN A JUNGLE LIKE THIS AT NIGHT!



I'LL HAVE TO LOOK INTO
THEM SOMETIME....JUST
MIGHT BE SOMETHING
INTERESTING....



... HOPE THOSE
NICE PEOPLE I
SAW BACK THERE
DON'T GET TOO
UPSET BY THEM.

GOLLY, NO!

WOULDN'T WANT THEM
TO GET UPSET!

7C
The Owl

Section Two

HEROES

HEROES OF RADIO



n the days when most of our nation's older teenagers and young adults were faced with the tragic duties inflicted upon them by World War

II, it seemed that America was attempting to make up for this burden by making life all the more interesting for the younger people. There were three mediums of entertainment that were geared to reach younger audiences as they never had before, and have been unable to do since. These were the comic books, the movie serials, and RADIO. The child of today has little means of knowing what adventure radio was really like, because of his conditioning, through TV, to the types of story-telling that can be placed into visual production at little cost. The closest parallel is the possible daily showing of old movie serial chapters, such as Flash Gordon. Even here, however, the illusion of reality is limited to the resources of the special effects dept. The action and events of adventure radio were able to extend convincingly as far as the writer's mind and the listener's imagination could stretch.



The Green Hornet (left), The Shadow (above), and The Lone Ranger (below) are the LEAST typical of the radio adventurers of the past, yet are the best known today because of the revivals that have taken place recently on TV for two of them, and for all three on various radio stations. The adventures of these three were not typical, however, because they were usually presented as complete stories, once or twice a week, rather than as daily serial chapters.

One of the most famous, and earliest, of the radio cliffhangers was Jack







Armstrong (left) first portrayed on radio by Jim Ameche. He, and others, such as Capt. Silver (above) and Capt. Midnight (below), kept several generations of youngsters (and many adults, too) enthralled with quick-paced daily episodes against colorful villains and their incredible and hair-raising schemes of world—or interplanetary—conquest. Unhampered by such things as censoring boards, such as today's Comics Code Authority for comic books, adventure radio pulled no punches in presenting truly "spine-tingling" adventure. The pictures shown here are from filmed serials adapted from these programs. In future issues, we will present some of the actual radio personalities of yesterday whose voices are still indelably etched in the memories of many adults who were the children of radio's era of adventure





FROM
COMIX ~ ~



~ ~ TO FILM



Comic books played a far larger role than they do today, in shaping the American world of twenty years ago. In the era before television, there was little else to fully compete with these colorful heroes of entertainment for the pre-adult. One of the contributions of the comic book was in providing ideas and characters for the film industry of the day. Shown in this article are some of those characters selected by the movie makers for serious adventure films. Above, the best of the super hero productions, Captain Marvel.

Capt. Marvel copyright Fawcett Publications



BATMAN was the subject for two serials by Columbia Pictures—one a truly rousing epic in the best serial tradition; and the second, one of Columbia's poorest.

SPY SMASHER, produced in the peak days of Republic Studios, was among the best of that company's fast-paced action adventures.

(Batman copyright National Periodical Pub. Spy Smasher copyright Fawcett Co.)





CAPTAIN AMERICA, still one of the most popular comic book heroes, was the character adapted for another great Republic serial. Unfortunately, the adaptation was anything but similar to the comic book version, and therefore not too popular.

THE VIGILANTI was selected from the comics for the reason that western productions were the easiest and cheapest to make. Unfortunately, the gimmick to the original comic book feature had The Vigilanti as a city-oriented character, so, once again, the adaptation was incorrect.

(Capt. America copyright Marvel Pub. Vigilanti copyright National Periodical Pub.)





HOP HARRIGAN was one of the best loved adventurers of the nineteen forties. Not because of his comic book appearances, but because of the famous radio serial adapted from the feature. The movie adaptation, unfortunately, by Columbia, was as far from the radio image as were the almost totally ignored comic book stories.

CONGO BILL was another character grabbed for its low-budget potential. Jungle thrills, however, were not quite as thrilling as the roof-top battles of the more colorfully costumed heroes.

(Hop Harrigan and Congo Bill copyright National Periodical Pub.)





More in line with the cravings of the serial audience was Republic's version of **ROCKETMAN**. Although it, also, ignored the characteristics of the original title holder, its own concept was powerful in appeal. Later variations upon it—notably the *Commando Cody* series—can only be described as unfortunate.

SUPERMAN—the character with perhaps the best serial potential—was reduced to participation in two of Columbia's cheapest productions. Although falling far short of the magnificent super hero footage of *Captain Marvel*, they were still vastly superior to the mediocre TV versions of the character.

(Superman copyright National Periodical Pub.)





Will Eisner's famous creation **BLACKHAWK**, superbly illustrated during the forties by Reed Crandall, was another adaptation of Columbia's declining days.

THUNDA, portrayed on the screen by Buster Crabbe, was the last of the comic book adaptations. Although appearing almost simultaneous with the first issues of the comic book, it was an adaptation of the character as created by famed illustrator Frank Frazetta.

(Blackhawk copyright National Periodical Pub.)



COSTUMED HEROES of TV

A series of reviews on the adaptations of Batman, The Green Hornet, Sub-Mariner, and other dynamic heroes of the video screen

THIS ISSUE: A review of TV's Batman in comparison with previous interpretations

A symbolization of the original comic book Batman

1939-1942



THE FOUR FACES OF BATMAN

In spite of the drastic changes in the character during recent decades—away from moody realism, into absurdity—the original BATMAN has the potential of surviving as one of the most dynamic concepts in hero fiction of all time. Below is a summary of Batman, past and present, in relation to the current TV program.

The original comic book Batman (symbolized above) was created in 1939. The first two stories were well conceived realistic crime stories. These, as were many of the most important and memorable to follow, were written by Bill Finger, who conceived of The Batman as a shadowy figure appearing mainly at night, and only long enough to unnerve major criminals into submission. The figure would then leave before the arrival of the police.

1943-1948



In effect, he was a more garrish version of radio's Green Hornet. In daylight hours, he appeared to be merely a socialite friend of Police Commissioner Gordon. But his routine visits to police headquarters were actually made to secretly keep abreast of underworld occurrences. In his true identity of Bruce Wayne, he would then apply his studies of criminology to uncover information unknown to the police. After days, or weeks, of such subtle investigation, he then retired to his mansion to await the best time for his final move. On that night, he would spend the half hour required to don the costume of The Batman, and silently drive to his destination in the shadowy Batmobile. If the sight of his costume failed to strike the hoped-for terror into the hearts of his prey, he would resort to fists, or the capsules of sleeping gas upon his belt. (In later stories, Finger added other helpful items within the capsules, but—as with the Green Hornet—gas was still the most important weapon.) Stories which continued the logical evolution of the original theme continued to appear (interspersed with others, by various writers, which contradicted it) into the mid nineteen forties. The radio version of Batman, featuring the voice of Gary Merrill, did not drastically disagree with this first concept.

The first motion picture adaptation, starring Lewis Wilson, was typical of the type of Batman that began to dominate the comic book stories of the mid forties. It was wartime, and many of the original comic book writers and artists had been drafted or had enlisted in the military services. New writers and artists had been called upon to do stories for characters they never actually understood. Each writer interpreted the character with a different personality, and each artist drew him, and his surroundings and equipment, with slight differences. The majority of the stories in the mid forties, although still retaining a basically realistic theme, were not really of the same character as that of the earlier years.

Wilson was unquestionably the most appealing personality of the three actors who have so far portrayed the character for films or TV. Typical of the period, this adaptation was not governed in detail by the consistencies carefully evolved in the early comic book stories, but was an individual interpretation of the basic theme. The customer tried conscientiously to follow the comic book, but didn't really comprehend what he (or she) was looking at. The result was a completely impractical facsimile. What was overlooked on this attempt, and the two to follow, was the fact that the costume was meant to be, first and foremost, FUNCTIONAL. To come close to the drawings without achieving a design that would fulfill its purpose believably was to completely fail. The serial did another good job in casting a good counterpart for Bruce Wayne's comic book fiancée, Linda Page; but selected a tall and thin actor to portray the short and fat butler, Alfred. The comic books quickly came to their rescue, however, with a story in which Alfred went on a crash program of weight reducing.

The original Batman newspaper strip held in common the primary flaw of the comic book stories of the period, in that they tended to contradict one another. But, of course, it was almost impossible to expect consistency in a product being turned out by so many people. Aside from the newspaper strip, and the four complete stories per issue for his own magazine, he was also appearing in his own stories in each issue of World's Finest Comics, Detective Comics, and Star Spangled Comics—not to mention guest appearances in All-Star Comics. Perhaps the greatest problem faced by the writers were the continuing villains. Both the Joker and Penguin were originally merciless killers who had been condemned to be executed. In order to keep them returning time and again, the writers first thought of gimmicks to get around this fact, and then began to ignore it altogether. Eventually, they were both being paroled several times a year (intermixed with periodic jailbreaks) in order to keep them active. But by this time it hardly mattered, for few if any stories were being produced that could still be considered convincing.

The second Batman movie serial was a mild reflection of the Batman which dominated the nineteen fifties and early sixties; and actually began as early as issue 29 of Detective Comics, scripted by Gardner Fox. This was the Batman which was not quite believable by any stretch of the imagination. The FANTASY Batman. It is the Batman who climbs up the side of buildings with suction cups, travels through time and space, and is constantly encountering aliens from outer space, or supernatural realms. The primary claims to this category by the second movie serial were a villain who could turn invisible, and a bat signal at police headquarters which could function as well in broad daylight as at night. These liberties in the disguise of "super science" were mild, however, compared with those in the comics of the period, and with the fantasy "science" of the present era.

1949-1964



The fourth face of Batman is today's realm of the ludicrous. The older Batman fans were disappointed to find their hero adapted to TV in such a state as to be nominated for an Emmy in the category of comedy. But, then, it was not really THEIR Batman, but, rather, a not-really-humorous LAMPOON of the character they had known. From the beginning, there has been speculation as to whether or not the series might have been even more popular—and long lasting—had it been handled differently.

As one father commented after taking his son to the recent re-release of the first Batman movie serial, "I couldn't really figure out until now what seemed to be missing in the James Bond movies that we enjoyed in the old serials. Now I know! The answer is the fantastic costumes the heroes always had." What most fans of the Batman comic books, both young and old, seemed to be hoping for in the TV version was a James Bond in costume. Most of the avid viewers still claim they would have preferred a serious treatment, and watch the current version only because it is the closest that TV has to what they want. Many Batman fans of every age, however, have not watched more than the first couple of episodes.

The producer's major disadvantage was in never really KNOWING Batman, as have most of the potential audience. Almost everyone in the U.S.—both child and adult—under the age of forty, has grown up with a knowledge of, and nostalgia for, the details of the Batman feature. The TV version has possibly missed its largest potential by possessing none of the real traits that this audience associates with the character they have known.

Asking one of the people working on the program if any of the changes in the series from the comic book version had been deliberate, we got the following reply: "Our most vital change was in restoring the butler, Alfred, to the scene. The comic books, in possibly one of the worst moves of judgement they had ever made, had killed him off several months before; after he had been one of the major ingredients in the series for over twenty years. We simply proceeded—as I'm sure many of the readers also did—as though this story had been just an unfortunate daydream. About the same time that this had occurred in the magazines, however, there was also another change that we took to our hearts immediately. That was the absurd gold disk behind the chest bat-emblem. The original Batman had been a moody, serious feature. And with the original bat-emblem, the character came across a little too awesome—or dynamic—for our tastes. We wanted the feature to exist on two levels, you see. We figured the kids could accept anything, but the adults would get a big charge from that ridiculous bulls-eye, which any REAL cos-

turned character would have the brains to realize would make a perfect target for gangsters to fire at. Also, it sort of goes along with the pot belly, don't you think?"

The bulls-eye item had occurred to us, also, and we had looked upon the added trim as being a little effeminate. As one kid was overheard saying, when he got his first look at the "new look" costume, "Boy! Next they'll probably give him gold ear-rings to match!" His companion had an interesting reply ready, though: "Well,...look at most of the other characters the company puts out. They've got circles too. You want Batman to be DIFFERENT, or something?" A quick glance at the covers on view revealed six other characters from the same company with similar emblems, bringing to mind the fact that comic book art styles, as well as ideas, had been blending together over the recent years into single uniform molds.

As stated at the beginning, it is quite possible that the character of Batman will itself eventually escape the present image, and take its rightful place as one of the truly dynamic heroes of literature. But, as of the moment, it looks as though this event must await the activities of a future generation.

Hopes were high that things would be different with the Green Hornet TV program. Although produced by the same company, it was announced that this would more closely follow the original version. How it did, and didn't, will be covered in a following review in this series.

1966



BEGINNING THIS ISSUE! A **NEW** SERIES:

The Saga
(CONTINUING ADVENTURE)
of The
ALTRON-BOY

by   LARRY
FINE

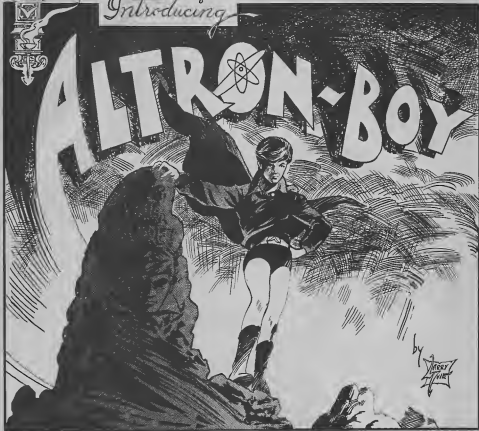


BOOK ONE : *The Crusade Against Voltar*

The Crusade Against Voltar CHAPTER ONE

Introducing

ALTRON-BOY



THE SCENE IS A REMOTE ISLAND CITADEL, HIDDEN BY VOLCANIC MISTS, AND GUARDED BY FLYING NIGHTMARES FROM EARTH'S DAWN.



INSIDE THE HUGE FORTRESS, ADDRESSING A NEW PRISONER, SITS A MAN KNOWN AS VOLTAR ~ ~

IT HAS BEEN TWO DAYS SINCE MY MEN CAPTURED YOU, PROFESSOR, AND YOU STILL REFUSE TO DIVULGE THE SECRETS OF YOUR RESEARCH?



NOTHING WILL
MAKE ME
CONTRIBUTE
TO YOUR
SCHEMES
VOLTAR!

SOMETHING
TELLS ME HE
MIGHT BE RIGHT!
HE HAS A
STRONGER WILL
THAN THE OTHERS,
BUT HE MIGHT
CHANGE HIS MIND
IF WE BRING HIS
YOUNG DAUGHTER
HEATHER HERE
ALSO!

MY OFFER OF
RICHES IS A GENEROUS
ONE, PROFESSOR. I WILL
GIVE YOU A SHORT WHILE
LONGER TO RECONSIDER.

FAR REMOVED FROM THIS SCENE IS
A **YACA** BASEMENT, WHERE WEEKLY
REHEARSALS ARE JUST ENDING FOR A
JR. BAND -- PROTEGES OF THE
FAMOUS PROFESSIONAL GROUP,
DOUG BROWN AND THE FANG-S.....

HOW DID WE DO
TONIGHT, DOUG?

YOU GET ANY BETTER
AND I THINK I'LL PUT MY
BAND IN RETIREMENT!

OH, **GOOD!** THEN YOU CAN
ALTER THESE WOLF HEADS TO
A SMALLER SIZE, SO WE CAN
USE THEM!

OUT!

HOW DID YOU LIKE REHEARSALS
TONIGHT, **HEATHER** -- OR
ARE YOU STILL THINKING
OF YOUR FATHER?

YOUR FATHER
THINKS HE WAS
KIDNAPPED BY SOMEONE
NAMED **VOLTAR**.
DOESN'T HE? WHO
IS THIS **VOLTAR**?

A BRILLIANT MAN WHO WAS ONE OF
HITLER'S CHIEF SCIENTISTS DURING
WORLD WAR II! SINCE THEN, HE'S
BEEN IN HIDING -- KIDNAPPING OTHER
SCIENTISTS FROM ALL PARTS OF THE
WORLD. MY FATHER'S ORGANIZATION
HAS SPENT YEARS TRYING TO FIND
HIM -- AND TRYING TO KEEP THE
SEARCH SECRET TO AVOID PANIC.
THERE'S NO TELLING **WHAT**
VOLTAR'S BEEN PLANNING.

LET'S NOT THINK
ABOUT IT ANY MORE.
LET'S LISTEN
TO SOME
MUSIC.



---AND POLICE ARE PONDERING OVER THE PHRASE "VOLTAR" SPOKEN JUST BEFORE THE MAN THEY WOUNDED DIED.



HE'S STRUCK AGAIN! LET'S GO TO MY HOUSE QUICK!

THE OTHER TWO KIDNAPPERS HAVE SUCCESSFULLY OUTDISTANCED THE POLICE--WHO WERE AFRAID OF HITTING THE ABDUCTED SCIENTIST--AND ARE NOW IN A SMALL MOTOR BOAT, SOMEWHERE ON NORTH BAY. POLICE ARE!

BUT YOUR FATHER CAN'T HELP NOW--YOU SAID HE LEFT TOWN THIS MORNING, AND YOU'RE SUPPOSED TO BE STAYING AT OUR HOUSE UNTIL HE RETURNS!



THERE'S SOMETHING HERE I'VE GOT TO FIND! THIS CHANCE OF TRAILING VOLTAR'S MEN MIGHT BE OUR LAST CLUE TO SAVE YOUR FATHER!

AND THE THING THAT'S BEHIND THIS SECRET PANEL MIGHT BE THE ONLY HOPE OF EVER LOCATING THOSE MEN NOW!



I CAN'T FIND THE WAY TO OPEN IT. I'VE GOT TO BREAK IT IN!



WHAT IS IT? WHAT'S INSIDE THAT ROOM?

MY UNCLE WAS JUST MY AGE WHEN VOLTAR MURDERED HIM, BUT HE WAS A GENIUS! HE HAD INVENTED SOME SORT OF A BELT--AN ALTRON BELT, HE CALLED IT--WHICH WILL ENABLE SOMEONE TO DEFY GRAVITY!

I'VE FOUND IT!

MY FATHER WARNED ME THAT IT'S EXTREMELY DANGEROUS, AND WAS TO BE KEPT HIDDEN UNTIL NEEDED. HE THINKS IT CAN SOMEHOW BE USED TO DESTROY VOLTAR.

IT JUST FITS!
I DON'T THINK I
COULD GET IT ON
IF I WERE MUCH
LARGER.

THE CLOTHING I
PUT ON WITH IT IS
MADE OF A SPECIAL
MATERIAL THAT HAS
TO BE WORN ALONG
WITH THE BELT.

NOW TO TRY IT... WOW!
IT WORKS!

I CAN
FLOAT BY
JUST TURNING
THE BUCKLE!

AND THE
BLACK CLOAK
WILL HELP
HIDE ME IN
THE SHADOWS.

BE CAREFUL!

WITH A DARING LEAP, THE
BOY SOARS COURAGEOUSLY
INTO THE NIGHT SKY





SUDDENLY, HE IS OVERCOME BY A WAVE OF DIZZINESS, AND DROPS TO A NEARBY ROOFTOP ~ ~ ~

BOY! SEEING EVERYTHING UNDER ME MOVING SO FAST HAS MADE ME FEEL SORT OF FUNNY! THIS NEVER HAPPENED TO THOSE COMIC BOOK GUYS!



AS THE INITIAL DIZZINESS LEAVES, HE CAUTIOUSLY FLOATS INTO THE AIR ONCE AGAIN.

THIS ISN'T GOING TO BE AS FUN AS I THOUGHT!



SHORTLY, OVER NORTH BAY ~ ~ ~

HERE'S THE MOTOR-BOAT, ... BUT THEY'VE LEFT IT AND ARE TAKING OFF IN THAT PLANE.

OH OH -- THEY'VE PUSHED SOMEONE OUT! AND AT THAT HEIGHT, EVEN THE WATER WON'T SAVE HIM!

OKAY, PROF. -- YOU'VE SERVED YOUR PURPOSE!

NOW THAT WE HAVE YOUR PAPERS AND ARE SAFELY ON OUR WAY, YOUR USEFULNESS IS AT AN END!



QUICKLY, THE YOUNG FIGURE RISES HUNDREDS OF FEET INTO THE AIR. ~ ~ ~

SOMETHING'S WRONG! I--I CAN'T GRAB HIS COAT. IT'S LIKE MY HAND IS TOUCHING A SOLID WALL!

CHEER! NOW I KNOW HOW THIS BELT WORKS! I'M NOT JUST DEFYING GRAVITY -- IT ENABLES ME TO FLOAT BY PLACING ME IN ANOTHER DIMENSION. AND I CAN'T MOVE ANYTHING IN MY ORIGINAL DIMENSION WITHOUT TURNING THE BELT OFF -- BUT THEN I'D FALL TOO!



ONLY A FEW MOMENTS OF THOUGHT EXIST BETWEEN LIFE AND DEATH. WHAT WOULD YOU DO? SEE IF YOU CAN THINK OF THE SOLUTION BEFORE THE SECOND INCREDIBLE CHAPTER OF **ALTRON-BOY vs VOLTAR!**

Section Three

CREATORS of IMAGINATION

A SECTION DEVOTED TO THE PERSONALITIES
WHO HAVE BECOME ~AND ARE BECOMING~ A
PART OF THE WORLD OF IMAGINATION



JOHNNY SHEFFIELD —

FILMLAND'S SON of TARZAN

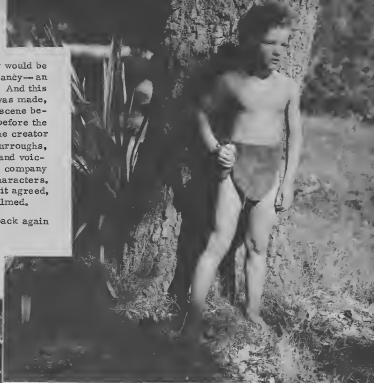
**TV'S TARZAN IS A LONER—
BUT IN THE MANY "LATE
SHOW" MOVIES, HE HAS
A WIFE NAMED JANE ----**



hen the incomparably charming Maureen O'Sullivan asked to drop out of the role of Jane in the highly successful Tarzan series, the movie producers were not quite sure of what to do. Would the public accept an unfamiliar replacement? The producers requested Miss O'Sullivan to play the part in one additional film (her fourth as Jane), and in that film Jane would

be killed, and a small boy would be introduced to fill the vacancy—an adopted son for Tarzan. And this was the way the picture was made, including the grave-side scene below, which was removed before the picture's completion. The creator of Tarzan, Edgar Rice Burroughs, saw the original version and voiced his disapproval of the company disposing of one of his characters. The fans who heard about it agreed, and so the ending was refilmed.

Now the producers were back again with the same problem.







Maureen O'Sullivan reluctantly agreed to remain in the part of Jane for two additional pictures. And although she may not have been aware of it at the time, this role was her passport to immortality. In all of literature there may never again be a novel as timeless and dynamic in its appeal as "Tarzan

of the Apes". And in a continuing series, there is an extra appeal to audiences far surpassing that of individual stories. It is a psychological satisfaction in coming again upon that which is familiar. Long after the more "important" films of that day have been forgotten, audiences around the world





will still hold fond awareness of the charming Miss O'Sullivan, because of her association with this one ageless and ever-lasting role.

The boy selected from more than two hundred applicants to play the part of Tarzan's adopted son, Boy, was six year old Johnny Sheffield. Aside from an interesting personality, Johnny had already gained acting experience on the Broadway stage, in the play "On Borrowed Time."





The fourth picture in which Johnny was featured was the first in which Maureen O'Sullivan did not appear. It was simply explained that Jane was in England, visiting relatives. After one more picture, it became obvious that Jane could not remain an offstage character indefinitely. A substitute would have to be found. But now there was an obvious solution. A new star had appeared who not only bore a remarkable resemblance to Maureen O'Sullivan, but also possessed many of the same personality traits. Reviewing some

of her pre-Tarzan films today, the reason for the part of Jane going to Brenda Joyce is obvious. It is not so obvious, however, in viewing the actual Tarzan films. In her first scenes the resemblance is present. From then on, however, it is lost. But although that fleeting quality of comparison had vanished, Miss Joyce was firmly secure in the part for five pictures—only one short of the number featuring Miss O'Sullivan. One of the primary distinguishing factors between these two actresses was that Miss Joyce was





given light hair for the part, to more closely fit the description of Jane in the Tarzan books.

The career of Johnny Sheffield in films is actually of far more significance than mere adventure entertainment. It provided the first really comprehensive study on film of human growth. Scientists

had made clinical films, following the progress of selected individuals over many years; but never before had so many hours, in both sound and picture of a growing human form in such a variety of exercises and actions ever been attempted. And the series is unlikely to be rivaled in this area of study for some time. In a span of fifteen years—





during the primary period of human growth—Sheffield was featured in over twenty jungle films. Of

these, eight featured him as the son of Tarzan. Starring as the lead in these was the most popular





of all screen Tarzans, Johnny Weismuller. It is interesting that both of the Johnnys left the series at about the same time for the same reason—they were both too old for their part. Actually, Weismuller stayed on for one additional picture, and

might have remained for even more, had the income been higher. Instead, he switched to the Jungle Jim series, while Sheffield eventually made over a dozen films as Bomba the Jungle Boy.





To the mind of some Burroughs scholars, the motion picture version of Tarsan's son—as portrayed by Johnny Sheffield (see inside)—comes closer to the original novels than most people who have read these realize. In the original book (symbolized below) it is intimated that Tarsan's son, Korak, is the same child shown as an infant in the previous novel. However, if the later stories of the series are to be taken seriously, this

is an impossibility. There is no denying the fact that the Korak of the later novels is only ten years younger than Tarsan himself, and was an adult only a few years after the birth of Tarsan's first child. Some Tarsan fans like to assume that, as in the film version, the son of the book was also merely adopted, and actually the son of a close relative.

Suggested placement for this title within completed collection of Burroughs novels



Number of books at this chronological point in which Tarsan has appeared

Total number of novels completed by Burroughs at this time



Edgar Rice Burroughs

1915

The SON of TARZAN



Edgar Rice Burroughs

When, in 1911, Burroughs wrote of Tarsan's birth, 23 years before, he put it in a background of events that had actually been going on in the world at that time. The

civilization that Tarsan eventually encountered was the civilization of the present day—one year before the writing of the book. The demand for more Tarsan books brought his adventures concurrent with their writing date for the next several years. In the writing of SON of TARZAN, however, there was nothing to do but push the writing into the future. In the previous book, Tarsan's son had still been an infant. In order to tell the tale of Jack's own adventures, it was necessary to open the story at least ten years in the future, and then progress seven more by its final chapter.

But by the time The First World War was underway, it was obvious that the Africa that had been predicted in SON would probably no longer be true at that time. And so a literary time warp was created through artistic license. The events in SON take place in a 17-year-long Twilight Zone existing between the end of 1913 and the beginning of 1914. Therefore, do not be surprised to find the boy who had been an infant in a book written at the beginning of the war appear in a future volume as having been a full grown soldier in that war.

As Burroughs stated, his novels were written simply for the enjoyment of the reader—to enable them to temporarily escape the responsibilities of reality. The very foundation of all fiction is a suspension of actual history—on either a major or minor scale. And the ability to do this is one of the primary resources of literature.

(The same license, in reverse, is also used by the brilliant author-artist Hal Foster in condensing the great historical events of several hundred years into the lifespan of his hero Prince Valiant.)

Edgar Rice Burroughs

Year written



dress scans are stacking up!